

c. 1890



Guide  
to

# AspinALLING.

E. ASPINALL,  
Nos. 98 and 100 BEEKMAN STREET,  
New York.

London.

L. Upcott Gill. 170. Strand.

Price 6<sup>d</sup>

✻ ID CAT 1890 E. Aspinall (Firm) ✻  
**ATHENAEUM OF PHILADELPHIA**

# **TURKISH BATHS** **FOR LADIES,**

[J. & H.  
NEVILL]

**NORTHUMBERLAND AVENUE.**

Pronounced to be the **FINEST IN EUROPE.**

Open all day, under the charge of a competent manageress, and fitted with every modern appliance, including plunge bath, 20 feet long.

The Ladies' Bath is approached either from Northumberland Avenue, or more easily from Craven Street, Strand.

Also proprietors of London Bridge and Aldgate Baths.  
Prospectus post free on application.

# **ROWLAND'S**

Toilet Articles are free from metallic poisons or injurious compounds.

**MACASSAR**  
**OIL**  
Strengthens the Hair.  
Sold also in a **GOLDEN**  
**COLOUR.**

**ODONTO**  
A non-gritty Tooth Powder. Whitens  
the teeth and prevents decay.

**KALYDOR**

Beautifies the Skin, and removes  
Freckles, Tan, Sunburn. Chaps, &c.

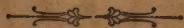
**EUKONIA**

A fragrant Toilet Powder in three  
tints—White, Rose, Cream.

Ask for Rowland's Articles, of 20, Hatton Garden,  
London. Sold by Chemists and Perfumers.

GUIDE  
TO  
ASPINALLING.

By A LADY.



E. ASPINALL,  
Nos. 98 and 100 BEEKMAN STREET,  
New York.

LONDON :  
L. UPCOTT GILL, 170, STRAND, W.C.

c. 1890



LONDON:  
PRINTED AT THE BAZAAR PRESS, 170, STRAND, W.C.

# 22646063

11-7-90

Td Cat

1890

E. Aspinall (Firm)

=

# Aspinall Enamel Paints.

---

## CHAPTER I.

---

### DIRECTIONS FOR USE.

---



THE almost universal use by private persons of the Aspinall Enamel Paints for work in which, hitherto, the house decorator and painter have been considered necessary, and at the same time the frequent misuse of these mediums, from ignorance in their application, call for a guide to their manipulation, with directions as to the treatment of different substances and articles. It is to meet this want that the present manual has been compiled. It may also be stated that Mr. Aspinall supplies his Colour Cards free, on application at the Works, London, S.E.

The very simplicity of the medium is a difficulty in itself, as people are apt to be careless about work that entails little or no

trouble. Things that can be done at any time are very often not done at all; and so things that require no trouble are as often badly done; therefore, whenever failure results in the use of the Enamel, it cannot be too emphatically stated that the fault rests with the operator. If the following simple directions are not followed, and the mistakes (pointed out as of frequent occurrence) avoided, the material itself will not only be wasted, but the article under treatment spoiled.

In the first place, Aspinall's Enamel does not dry too quickly; if it did so, it would chip, as do nearly all the much-advertised imitations. Tin to which it has been applied can be dented without injury to the surface—that is, without chipping or breaking the medium.

Turpentine must rarely be added to the Enamel, as it makes it dull.

Thinning is not required, as the stuff is ready prepared, and in every particular fitted for immediate use.

A tin bath will require three coats, very thinly applied. Each coat must be thoroughly dry before the next is added. This drying between the coats applies to every article enamelled. Thoroughly clean the bath, and see that it is perfectly dry before applying the Enamel. Wherever there is a suspicion of grease, the article must be washed and dried. All articles that have been handled must also be washed. Eau de Nil, Flesh-colour, and Snow-



White, are the best tints for bath-lining. Also, be careful never to touch the Enamel with the hands, as their warmth, and natural, if imperceptible, greasiness injures the medium.

It is not necessary to remove old paint before using the Enamel. If the surface is good and smooth, go straight over it; if it is rough, rub it equal and smooth with glass-paper. Should it be requisite to remove the old paint, use turpentine or glass-paper; get as much off as you can, and then rub the surface until it is quite smooth.

It is a good plan to fill a bath, after it is finished and dry, with cold water, and to let it stand forty-eight hours. This will take away the smell, and harden the Enamel.

Aspinall's Enamel, in all colours, is absolutely innoxious. The girls employed in its manufacture work persistently at it from day to day without any bad effects, no illness having ever resulted from its use.

For all large surfaces use the 3in. hog-hair brush. For baths use a 1½in. brush. Shaving brushes of badger hair can be used with great advantage in painting an article. They produce a fine, smooth, liquid-looking surface, but are expensive.

Brushes should be thoroughly cleaned with turpentine each time they are used, and to preserve them for future use they should be suspended in linseed oil.

One gallon will cover 50 square yards of a non-porous surface—or about one half-pint to 3 square yards.

It is well, when the wood is new, to give it a primary coating of common paint; this will render it non-porous, and economise the Enamel.

Basket-carriages take the Enamel effectively. They must be thoroughly washed and dried. For ordinary uses two coats will be sufficient, but for special purposes three can be applied; the first two coats must be put on thin, the third ought to be thick.

The woodwork of carriages can be made to look quite new with the Enamel, and the task would not be difficult to deft fingers.

Terra-cotta articles ought first to be sized, as this ware is very porous. If preferred, a common paint may be the primary medium used.

Picture-frames must be carefully washed before enamelling. For these, two thin coats will be sufficient.

Aspinall's Clear Enamel is invaluable for silver, brasses, or bright-gold ornaments—brackets, fire-irons, &c., &c. One or two coats should be used, according to the damp and dust the objects are subjected to.

Should any object, or enamelled portion of a room, undergo much fingering or unusual wear and tear, one coat of Clear Enamel after the colour has thoroughly dried will be found a first-rate preservative.

There are very few articles of domestic use to which Aspinall's Enamel is not ap-



plicable, and, as stated further on, its value for decorative purposes cannot be made too well known.

The Enamel ought to be kept in the temperature of a cool living-room, as exposure to cold deteriorates its drying power. Keep the tins always securely covered up, as the air will cause the contents to skin and become useless. In fine summer weather leave the window open, and let the articles enamelled dry in the genial warmth.

The Aspinall Water-Paint is an invaluable medium in house decoration. There is no necessity to remove an old wall-paper before applying it. Wipe the walls free of dust, and with a large whitewash brush apply the paint. A lady painted her own house of six rooms in the country for the sum of £4. She was energetic enough to paint it herself, and the result was perfectly satisfactory. For walls use the Water-Paint; for doors, dados, &c., the Enamel; so ask for proportions.

One of the advantages of the Aspinall Water-Paint is its sanitary properties. A room painted with this medium will be rendered absolutely free of insects, fleas in particular finding it impossible to assimilate the atmosphere caused by it.

On a non-porous surface, 1 gallon of Water-Paint will cover 1000 feet; but if the surface is porous, then 1 gallon of the paint will only cover 660 feet.

Both the Enamel and the Water-Paint can be used with admirable effect for sten-

cilling. In this direction there is a wide field for its usefulness.

Simple as the use of the Enamel is, the most absurd mistakes have been made by enterprising amateurs. One lady used seven tins to renovate her sponge-bath, and then wrote to Mr. Aspinall complaining that the Enamel would not dry, and that in attempting to use the bath the paint came off on to her person, and she could not remove it. "Seven tins!" said Mr. Aspinall; "why it would take seven years to dry such a quantity; one only is required." The bath was sent to the works, and the paint had to be taken off with a chisel.

A gentleman anxious to freshen up his bicycle without going to much expense, was advised to use the Enamel. "I can't," he said; "that stuff requires firing if applied to ironwork." He was practically convinced of his misapprehension, and with one tin of Enamel made his machine as good as new.

Pages could be filled with similar stories of ingenuous ignorance, but two more will suffice.

A servant-maid expressed a wish to a friend that she could have as nice a complexion as her mistress. "It's all Aspinall," said her friend; "you get a Red tin and a White one, and you can do it yourself." This advice was followed, and on her next Sunday out, the maid sallied forth with ivory skin and rosy cheeks. In a short

time the Enamel hardened, and the situation became strained. The ambition to be like "missus" did not take practical form again.

Among the many absurd letters Mr. Aspinall has received, was one from a lady, asking him how to apply the White Enamel to restore her teeth, as she had been recommended to try it.





## CHAPTER II.

---

### RESTORATION AND DECORATION.

---

**T**HE following practical illustrations of houses lately decorated will bring the uses and advantages of "Aspinalling" vividly before the reader. The means to surround one's life with beautiful colours and objects, and without exorbitant expenditure, are easily attainable; but one of the most charming effects, and which comes within the reach of all, is certainly produced by the Ivory Enamel. It can be used for almost every purpose of decoration, it does not look like a home-made renovation, and it withstands, almost better than the coloured Enamels, the damp and dirt of our great city of London. The possibility of washing the Enamel has given it a separate existence as a house-decorating medium, and no better example of its durability can be shown than the house-doors which one sees in the artistic neighbourhoods of London, which *wear*

*well*; and are in excellent taste. One white house has an Ivory-White door, with brass knobs and knocker, Ivory-White window-sashes and boxes to all the windows, the flowers used in decorating being always white and yellow. Another white house has a Scinde-Red door, window flower-boxes, and railings to balcony in front of the house. In summer, the flowers used in box-decoration are all white; in winter, shrubs are substituted. The third house has door, window-sashes, and flower-boxes painted deep "Gobelin 2," the knobs and knockers of brass, and the floral window-box decorations white and yellow.

For the halls two instances will suffice. The first has the stairs, the rails, and landings enamelled Ivory-White; a dado and frieze of stencilled Dark Gold on White Enamel; the walls are Water-Painted Pale Gold. A broad Ivory moulding divides the dado and frieze from the wall. In the centre of the stairs is a narrow strip of olive drugget, and an Indian rug on each landing. Hat-stand, hall-door, and hall-chairs are enamelled Ivory-White; and on the first landing is a fernery full of bright fronds and dripping water, which gives an exquisite effect. The second hall has large side windows admitting plenty of light. The walls have a deep dado of Olive and Gold, with flecks of Red here and there; the upper part is Water-painted Pale Gold. The moulding is of Dark Oak, as are likewise stairs, hand-rail, hat-stand, and chairs.

Pictures are hung along the walls, and a very broad Indian carpet covers the stairs. In the sunshine these arrangements produce beautiful results, but on a dull winter's day in London Ivory cannot be excelled.

Double drawing-rooms are often a difficulty, as too much sameness in colour or decoration has a wearisome effect. A well-known West-End firm has come to the rescue, and shows a large space converted into two distinct rooms, and yet belonging as much to one another as two colours in the same prism. Try and see two effects at once—Terra-Cotta No. 1 and Ivory-White, then, before the eye rests, Electric-Green and Light Oak. Both rooms are papered in a similar manner (though not in the same colour, of course); one has a terra-cotta paper of two shades, a broad moulding dividing the paper from a deep frieze of the pale tint of Terra-Cotta Water-painted; overmantels, doors, mirrors, and chair-backs, Ivory-White. The companion room has two shades of Electric-Green, the frieze of the paler tint, and broad Ivory moulding to connect them; all furniture, overmantels, &c., Light Oak. In the centre of the rooms is a beautiful carved screen, enamelled Ivory-White, like those which divided the Indian Gallery in the Colonial Exhibition. The design is exquisitely light and open, admitting of a large fern here and there in the openings, and giving glimpses of the room beyond the archway, so as not in any way to convey the



impression of a doorway, but merely adding a charm to a space which otherwise would be filled by folding screens of the everlasting Japanese fashion. We thus connect the two colours of the different rooms, and add a mysterious charm to the whole.

The same firm has designed beautiful semi-Oriental overmantels, frames to the windows, and canopies which enclose recesses, and make a sofa-nook in which to read by the dim religious light of an Oriental lamp. All these are enamelled Ivory-White, or coloured, most of the chairs being also White.

Plain friezes would look beautiful with a little stencilled decoration here and there; for instance, a very well-cut and artistically-drawn branch of roses might be tinted in different colours, both roses and leaves; a rose taken by itself, and introduced on the panel of a door, or on the overmantel, and the branch drawn in its entirety at intervals on the frieze, but never repeated in an exactly similar position or colour. The greater the variety in tone of flowers and leaves, the less would anyone perceive that the work was not entirely hand-painting.

The inner room of Electric-Green has all the furniture of Light Oak, the border of parquet to match, and a beautiful Indian carpet of subdued tints. In both rooms the system of loose rugs on the floor is adhered to. I am sure this plan is healthier than the old-fashioned carpet covering the

whole room, which is only taken up once a year for a "thorough cleaning."

Another double drawing-room shows the advantages of Terra-Cotta, and the advisability of not carrying one colour too far. The larger room has a Terra-Cotta wall with Sky-Blue frieze, and the smaller back room has a Sky-Blue wall with White and Stone frieze; the transition thus managed is very effective and harmonious. The doors and overmantels are Ivory-White, and though many colours are used, the predominating one is Ivory-White for tables and chair-backs. Cocoanut matting and Indian rugs are the groundwork.

Too much sameness in decorating a large room is to be avoided, but the transition from one colour to another should be most carefully considered, as living in rooms where the colours do not harmonise is trying both to yourself and your friends.

A successful and bright drawing-room has a Turkey carpet where Blue predominates, hangings and furniture being gold colour. The walls are White and Gold, with frieze, and skirtings of Ivory-White Enamel. The chairs, tables, and brackets are Ivory-White; some of the chair-backs and arms have a tiny wreath of flowers painted over the Enamel, or rather painted in two coloured Enamels over the Ivory-White. These wreaths have a lovely effect, and the process is the simplest, two colours being sufficient, say Moss-Green and Terra-Cotta Enamel, or Gobelin No. 1 and Arabian Brown.

A combination of Louis XV. with Chinese

or Japanese decoration is quite admissible. This monarch was the first to welcome a Chinese Embassy to France, and all Paris ran mad after their fashions in art decoration, the lacquer so beautifully imitated by the Frenchman, Martin, and which is styled Vernis Martin, closely resembling enamel.

Another drawing-room has a dull green carpet and crimson furniture. The walls are Salmon and Gold. The skirting, mantel-piece, windows, and door, are all enamelled with Salmon No. 1. The doors have a gold beading round each inner panel, and Boucher designs in gris-aille. The ceiling is White, with frieze in White and Straw colour; and the looking-glasses (which reach the ceiling, and have floral decorations in relief) are enamelled Ivory-White, with flowers and scrolls Straw colour. The curtain poles are also enamelled Ivory and Straw colour.

A charming little boudoir has its walls, so to speak, panelled out, not with the ordinary square-headed panel, but with fretwork arches, the heads of which form the frieze, the whole being enamelled Ivory-White. Suspended under each panelled archway are costly stuffs of various pale colours, the ceiling Water-painted the palest Primrose, and the furniture White enamel with pale damask covers. The window, an especial feature, is Oriental, having a bordering of fretwork enamelled Ivory-White, and pale



primrose silk curtains hang straight in front of the windows.

Dining-rooms should be of sombre hue; but a very effective room has Canary walls, with Black enamelled dado and doors, oriental china, and an occasional silver bowl; the sideboard and furniture are of very dark oak.

Another equally effective room has real Light Oak panelling, extending high up, and the wall above Water-painted Scinde Red. To connect the upper wall and dado, a gallery is made of alternate china plates, and bottles sawn in half. The china is exclusively blue, willow-pattern, Delft, and *soi-disant* Persian. With this I was much struck, from its excellent imitation of the real ware. Take any old plates or jars, paint them with White paint, and then enamel very stiff patterns in two blues, say Pale Blue and Peacock-Blue, with an outline of Dark Blue or Black. Large plates decorated in this way look extremely well on the tops of sideboards or overmantels.

A dining-room with strong coloured Turkey carpet and light oak furniture has a Water-painted wall of Salmon-Pink, high dado of Sultan No. 2 Enamel, and small, dark wood moulding to join the two. The doors and window-sashes are also enamelled with Sultan No. 2.

Another dining-room equally successful has a tapestry carpet, Oriental pattern, and pear-wood furniture. The walls are Water-painted, with Electric Turquoise skirting,

and windows and doors of Sage-Green Enamel.

For entrance-halls and passages use the three Terra-Cottas, Water-Paint, or Enamel, with dado or skirting of Imperial Red, Dark Red, Crimson, Cardinal No. 2, or Sultan No. 2. These are always satisfactory, engravings or oil-paintings telling equally well on the walls.

Gold No. 1 and Arabian Brown go well together. Terra-Cotta No. 4 and Dark Oak harmonise well in a dining-room where the carpet is nondescript in tone and the furniture dark. For bedrooms, the chintz or woollen hangings ought to suggest harmonies for the walls; also light colours cannot be too strongly recommended—they are more conducive to health and cleanliness than darker shades.

These remarks apply to renovating, not originating, when, as we quoted before, the walls and carpet should represent the background to the furniture. Should the hangings be very worn, and the colour faded, a contrast is desirable. Where the chintz is green or blue, make the walls Shrimp or Primrose; where the former is red, or faded pink, make the walls Gobelin No. 1, Sky No. 1, Moss-Green, or Reseda. If the hangings look fresh in colour, then to a green and blue chintz put Gobelin No. 1. Have the walls Water-painted, with skirtings, windows, and doors of Sage-Green, and here and there introduce a beading of Shrimp.

Light colours are always more satisfactory in bedrooms, and any of the following combinations are happy : Hedge-Sparrow Egg and Bronze; Primrose and Sage-Green, with beadings of Terra-Cotta No. 1; Moss-Green and Terra-Cotta No. 2; Pale Primrose and Moss-Green; Salmon-Pink and Japanese Green; and, of course, any single colour with Ivory-White, Chalk-White, or Stone.

Bedsteads, iron or wood, look very well enamelled in any of the Reds, or indeed any of the colours that harmonise well with the remainder of the furniture.

Wicker chairs must harmonise with the colour of the seat and back cushion, therefore contrast is restricted to complementary colours. The darker colours are most suitable, the surface to enamel being large.

Tables having two surfaces—the wicker and the wood—look well in two tones of one colour, such as dark Terra-Cotta No. 4 and Sultan No. 2, or Bronze and Myrtle, Sky No. 2 and Turquoise, or all Deep Red, Scinde, Cardinal, or Crimson. An unquiet appearance in the furniture is to be avoided as much as possible.

Milking-stools, being of porous substance, must be first thoroughly washed with plain washing soap, then sized or painted with cheap paint, and allowed to dry thoroughly before being enamelled. Any colour is suitable for stools.

Picture-frames (for engravings principally) which have grown shabby look well



if thoroughly washed, and enamelled White or Black. The colour improves by keeping, the enamelled surface in time becoming brighter, harder, and more brilliant.

Stone bottles that hold aërated waters, ginger jars, pickle jars, and cream jugs, all enamel well from having glazed surfaces. Two thin coats of enamel are sufficient, and a beautiful ground is then prepared for further decorating with flowers, &c.

Fretwork brackets and carved wood bookshelves, slides, &c., which have become shabby, can be renovated so as to look entirely new. Broken corners and chips can be replaced with putty, to be enamelled over when dry.

Palm-leaf screens enamelled look extremely well.

Any old mirror-frame can be entirely renovated by thorough washing, and enamelling with Ivory-White, or any other colour suitable to the room decoration. A black frame is useful, for in a room of many colours a quiet note is of value—the interval of silence so much observed in most paintings by great men.

Overmantels that have grown shabby can be enamelled the colour of the skirtings and doors, and will look most satisfactory; but for looking-glass frames—large or small—Ivory or Black enamel are most effective.

A very useful purpose for the application of the Enamel of all shades and colours, is for renovating kid shoes for children, es-

pecially at Christmas-time, when festivities are numerous, and where there are several little pairs in use, and the kid has become shabby; this is a great consideration. Enamel the shoes the colour required with two thin coats; and as the Enamel does not crack, it can be applied on more than one occasion, and the little shoes can be thus utilised, not only until they become shabby, but until they are fairly worn out. For gentlemen's varnished boots or shoes the Black Enamel is invaluable. It will not come off in damp or rain, as other varnishes do; and it will be found that it does not crack or injure the leather in any way. Golf balls may also be satisfactorily treated with these Enamels.

Toys of every kind, and dolls'-houses, can be made to look like new, thus giving the small possessors the pleasure of preserving what had become to all appearance valueless, and at the same time teaching them a lesson in thrift, as well as decorative art in its earliest stage.

The Aspinall Enamel is now sold in very small tins, thus bringing a more elaborate display of colour within the reach of economical outlay. Three colours, happily blended, produce a far more agreeable effect than two; and possibly here the directions of an Oriental, writing on decorative proportions of colour, may be useful: "For fourteen parts, allow two of yellow to four of red and eight of blue," showing, with the Oriental's unerring taste, the posi-

tivism of yellow equalling double and four times the power of attracting the eye of red and blue. Therefore, beware of Yellow, except in small quantities, and cultivate Blue and Green as most restful to the eye, and the best colour to live in a room with.

The lighter colour should predominate in bedroom furniture. Beadings and handles are effective in the darker shade. Lines ought to be avoided, little wreaths or stencilled monograms in the darker colour on the light ground being simple and very effective.

All kinds of articles can be renovated by this Enamel—bread-trenchers, straw-hats, parasol handles, fans, hand-bags, leather in every form, purses, driving-aprons, &c.; in short, with judgment, the Enamel can be used universally.



## CHAPTER III.

---

### STENCILLING.

---

**S**TENCILLING, with good will and application, can be mastered in a few minutes. It means covering a large wall-space with decoration in a very short time. The effect is satisfactory as a finish to a dado or frieze, panels to doors, &c., &c. Beautiful harmonies in colour can be produced, the only difficulty—and that one easily overcome—being that more than one colour used in stencilling means more than one plate.

The process of stencilling is of the simplest. Given a tin plate, with the pattern perforated upon it, you hold it tightly against the wall with one hand, and rub over it a brush charged with colour. When completely covered, carefully remove the stencil-plate, and your pattern is on the



surface you wish to decorate. To stencil along a wall great care must be observed that no break should occur in the design; and this is easily carried out by having the design re-commenced at the end of the plate on the right side. When you shift the stencil, replace it so that it fits accurately the fragment before the commencement of the pattern.

If you use two or three colours (which is most desirable), be sure your stencils have "fitting portions" removed from each one—that is, a piece cut out which will match in all. The most fatal results will attend carelessness in this particular.

If there is a great deal of work to be done, a zinc stencil is preferable to tin, as it will stand more wear and tear; but for ordinary use tin answers well enough; and if you wish to be your own designer as well as decorator, use cartoon paper, with two or three coatings of knotting varnish. This answers very well, but is apt to break if much used.

If you paint your walls, a handsome stencilled dado and frieze will produce a much better effect than even a rich wall-paper. Taste and feeling for colour are the best judges of how much stencilling can be employed to advantage. Its resources are endless; and considering how much decoration can be produced in a few hours by one or two persons, it is remarkable that more use is not made of it.

It is always best for two to work at stencilling, one holding the plate, whilst the other puts on the colour. The lines which join broad curves, such as the two sides of a circle, are called "ties," and in cutting out the design these are sometimes cut through. In paper they are easily mended by cutting strips of paper, and coating them with knotting varnish, with which also coat the broken place, and when both are "tacky," stick them tightly together. "Ties" which cannot be put in by stencilling must be *picked in* by hand; but as few of these as possible should be left, as it is mechanical work, difficult for an amateur to excel in, and may produce bad effects if carelessly carried out.

Water-Paint will make very soft, delicate dados and friezes. As there are many colours in the Water-Paint, bear in mind this material dries lighter than you expect, and make your choice accordingly; but remember also, that the Water-Paint as well as the Enamel *washes easily*.

Should you use a pattern of various colours, entwined scrolls or flowers, birds and flowers and ribbons, vary your colours as much as possible. Enamel with four or five different Greens (each stencil with one Green, of course), and the next plate harmonised. Thus, if the flower and ribbon design is coloured White and Olive in the first plate, use Pale Salmon for the flowers in the second. Stone flowers and Gobelin leaves in the third, and so on. Grey-Green,

Yellow-Green, and Blue-Green, all make lovely harmonies, and are never obtrusive. Small flowers White-Pink, Yellow, Pale Sky, Pale Salmon, all look well, and the more variety the better. Intellect triumphs over mechanism, and where good taste and variety are employed in the handicraft, all sense of wearying sameness vanishes. Friezes where White Enamel is freely used look well; and if the rooms are not lofty, and mirror-frames are also enamelled White, or White and Stone, the effect is beautiful.

It is best for the amateur decorator to select his stencil ready cut. Stencil-plates are to be had of engravers and stencil-plate cutters. Any design can be made to order.

If you wish to acquire a thorough knowledge how to produce your own stencils, first make or buy a design, which you trace on the clear French transparent paper; you then buy a 6d. sheet of black transfer paper and some ordinary cartoon paper. Place your cartoon paper on a smooth, hard surface; lay your transfer paper over, and the tracing on the top; trace it swiftly, with a hard pencil, then remove the two upper papers, and, holding a sharp knife quite upright in your hand, cut the patterns out swiftly. Be sure always to follow the *outside* of the lines in your design, or by the time it is on the wall it will produce only half the effect you intend, for in painting you never can fill

quite up to the edges. When your design is completely cut out, varnish with two or three coats of knotting varnish; this will harden the paper, and make it resist damp. As before stated, should the stencil become broken with use, it can be repaired with strips of paper, varnished, and allowed to become tacky.

Each time you use the stencil, clean carefully any paint that may have adhered to the side placed upon the wall; also, in shifting the stencil, be very careful not to blur the edge of the design.

For each different colour you must use a fresh plate, with perforations for the one colour you are using. This explains the necessity of using fitting portions, so as to be accurate in placing each plate on the same identical spot.

Use round, thick brushes, with short handles, which you grasp as you would a dagger; and when the brush is charged with Enamel, dab the paint on, *but do not stroke it*. When you have gone all over the plate once, and the brush is cleared in a measure, then go back in circular manner. Be sure to fill up the design to the edge, but always hold the brush perpendicularly, or some bristles may slip under the plate and mar the effect. This manner of painting is much easier than the ordinary stroking touch, and less fatiguing.

You must examine your design carefully when finished, and, with a small brush and



the necessary pots of Enamel by you, repair any little omission in the drawing, such as ties or veins to leaves—whatever your taste leads you to improve upon. Always keep your brushes quite distinct, and do not wash them each day. A little turpentine will keep the tin stencil-plate spotlessly clean; but wipe it thoroughly before using it, as the turpentine is injurious to the Enamel.

Do not hurry with stencilling: the slowest work is always the surest in the end. Any mistakes made in this work are almost impossible to rectify.

Always use bold, simple designs for a frieze; the distance from the eye to the ceiling only makes a complicated design confused. Never use a design with an even balance of ground and pattern, as the ground will produce an aggressive effect when seen a little way off, and form a design of its own.

Use your Enamel as prepared. It flows freely, and if thinned would blur your design.

Boards which are not real parqueterie can be improved by enamelling in Browns, or Dull Greens, always harmonising these latter with the painted skirtings, window-sashes, &c. First, the boards should have any great inequalities rectified by planing or filling up with putty, and then be thoroughly scrubbed with a good washing soap.

Paint thoroughly with ordinary house-

paint as near the tone of the Enamel as possible, and when dry apply two coats of Enamel. Never over-paint unless the under surface be absolutely dry.

The best colours to enamel boards for sitting-rooms are Brown or Dark Oak; for bedrooms use Holly-Green, Bronze, Olive, Myrtle-Green or Quaker-Green, and Blues and Reds. The best plan would be to put pieces of coloured materials between the wall and carpet, and to select the one which harmonises best. In Aspinall's Enamels every colour is obtainable.

Any old, or indeed new, terra-cotta figures or plates, can be painted in imitation of Majolica, or even small objects may be enamelled in one tone. These will make useful touches of colour at a short distance, as rooms are now so fully decorated that it would be a sacrifice to put gems close under the ceiling, or, to say the least, on the top of a mirror-frame. If any difficulty is found in painting the figures, try and imitate closely a Dresden or Chelsea figure, and trust to individual taste for variety of tone. Remember the figure is the same under all circumstances, and the hand-painting the same, the only difference being that one is fired, and the other is *not*. If you wish your Enamel to look its very best, use a small camel-hair brush for all small articles, and apply the Enamel with it; the surface will then almost

look like lacquer. Size the terra-cotta before applying the Enamel.

Be careful to clean your brush with turpentine each time you use it, and wipe it as dry as you possibly can. When you have finished your work for the day, suspend the brush or brushes in a gallipot filled with linseed oil. A very good plan if you have several brushes in use, is to purchase a common wire bill-file, the wooden stand of which should be fairly-heavily weighted by tacking a small piece of sheet lead on to it. Let each brush have a loop of string tied round the handle in such a position that all the brushes will hang to the same depth in the oil. Several brushes may be hung in this manner by the loops of string on the wire of the bill-file, the end of which must be bent upwards to form a hook. The brushes *should not* be allowed to touch the bottom of the gallipot, nor press too tightly against each other.

Although great stress has been laid on the value and beauty of Ivory-White decoration, we can recommend most strongly Pale and Sky Blue, Shrimp, Salmon No. 1, Hedge Sparrow's-Egg, Gobelin 1; and, indeed, in many rooms where one colour predominates (as is generally the case), there should always be introduced a note or two of harmonious discord somewhat in this fashion. In a room where White and Gold prevail, introduce a little Salmon and Electric-Turquoise; where the

preponderating tone is Red, let there be a dash of Peacock-Green and Buttercup. Sage-Green and Coral-Pink blend admirably for wall decoration, recalling to mind spring and the time of roses.

---

## I N D E X.

---

	PAGE
Aërated Water Bottles (Stone)...	19
Balcony ... ..	11
Basket Carriages...	6
Baths ... ..	4, 5
Beadings ... ..	21
Bedrooms ... ..	18
Bedsteads (Iron and Wood) ... ..	18
Bicycle ... ..	8
Black Enamel ... ..	19, 20
Boards ... ..	27
Bookshelves ... ..	19
Boots (Gentlemen's Varnished) ... ..	20
Boudoir ... ..	15
Brackets ... ..	19
Bread-trenchers ... ..	21
Broken Corners ... ..	19
Brushes ... ..	5, 29
Canopies ... ..	13
Cartoon Paper ... ..	23, 25
Ceiling ... ..	15
Chair-backs ... ..	14
Cleaning ... ..	4
Clear Enamel for Metals ... ..	6
Coating ... ..	4, 6
Curtain Poles ... ..	15
Dados ... ..	7



	PAGE
Decoration (Chinese and Japanese) ...	14
Designs ...	25
Dining-room ...	16
Dolls' Houses ...	20
Doors ...	7
Double Drawing-room ...	12-14
Drawing-room ...	14, 15
Driving Aprons ...	21
Drying ...	4
Elasticity ...	4
Entrance-hall ...	11, 17
Fans ...	21
Figures (Terra-Cotta) ...	28
Firing ...	8
Flowers ...	11
Fretwork ...	19
Frieze (Plain) ...	27
Glass-paper ...	5
Golf Balls ...	20
Grease ...	4
Grounds ...	21
Halls ...	11
Hand-bags ...	21
Handles on Furniture ...	6, 11, 21
Hats (Straw) ...	21
Houses (White, &c.) ...	10, 11
Innoxious Medium ...	5
Ironwork ...	18
Ivory Enamel ...	11
Jars ...	16, 19
Jugs ...	19
Kid Shoes... ...	19, 20
Knobs ...	11
Knockers ...	11
Lacquer ...	15
Leather ...	19, 20, 21
Looking-glasses, or Mirrors ...	19
Mantel-piece ...	15
Milking-stools ...	18
Monograms ...	21
Mouldings... ...	11
Oil ...	5
Old Wall Papers ...	7

	PAGE
Overmantels ... ..	19
Palm-leaf Screens ... ..	19
Parasol Handles ... ..	21
Passage ... ..	17
Picture Frames (for Engravings principally)...	18
Plates (Terra-Cotta) ... ..	28
Preparation of Surface ... ..	5, 20
Preservation of Medium ... ..	7
Purses ... ..	21
Quantity of Enamel to be used ... ..	5
Rails ... ..	11
Restoration ... ..	10
Sanitary Advantages ... ..	7
Screens ... ..	19
Skinning ... ..	7
Skirting ... ..	15
Smell ... ..	5
Soap ... ..	4
Stencilling... ..	7, 22-30
Tables ... ..	18
Terra-Cotta Articles ... ..	6, 28
Thinning ... ..	4
Tin ... ..	4
Tin Bath ... ..	4
Tin Stencil ... ..	23
Toys ... ..	20
Transfer Paper ... ..	25
Turkey Carpet ... ..	14
Turpentine ... ..	4
Varnish ... ..	23
Vernis Martin ... ..	15
Walls ... ..	17
Washing ... ..	4
Water-Paint ... ..	7
Wicker Chairs ... ..	18
Window Box ... ..	11
Window Sashes ... ..	11, 15
Woodwork ... ..	6
Zinc Stencil ... ..	23



OSCAR SUTTON & Co., Preston, Lancashire, England.

# O.S. TOOTH BLOCK.

SOLD BY ALL  
CHEMISTS AND  
PERFUMERS, IN  
ELEGANT  
CRYSTAL TOILET  
CASKET,

Price 2/6; Post  
Free, 2/8.

ALSO IN PATENT  
METALLIC BOX,  
Price 1/-.

BEST & SAFEST  
DENTIFRICE.



THOMAS HENDRICK, Esq., Jamaica, Registrar of the Supreme Court of Judicature, writes:—"I have for some time past used your O.S. Tooth Block, which is the best and most agreeable dentifrice that I have tried. It is very pleasant and efficacious after smoking. It is imported into Jamaica by Messrs. Henry Pincock & Co." **OVER 2000 TESTIMONIALS.**

## "THE ONLY COMPLETE ART STORE."

### Specialities for Painting and Enamelling.

Coal Box, with brass fittings and zinc lining complete .. .. .	s. d.	13 6
Tuckaway Tables, round, octagonal, or square, 26in. high, .. .. .		3 9
	Post free	4 6
Toad Stool .. .. .		1 6
Milking Stool .. .. .		0 9
Shamrock Table, with shelf under, about 30in. high .. .. .		3 6
Flower Stand, 4ft. high, with three shelves .. .. .		3 0

### THE NOVELTY OF THE SEASON.

The "Gipsy" Tripod Flower Stand, 4ft. high, with pot 8in. diameter .. .. .		3 0
	Package free	3 6

*Catalogues of Latest Novelties post free from*

# KENNEDY & FRANCIS,

17, OXFORD STREET, LONDON, W.

[Communications respecting Advertisements for this Guide must be sent to Mr. J. Hart, 33, Southampton Street, Strand, W.C.]



**THE AUTOTYPE COMPANY** for the Decoration  
of the Home with permanent photographs from  
the most celebrated Paintings, Sculptures, and Draw-  
ings of the **GREAT MASTERS**, Ancient and Modern.

A Pamphlet of 40 pages, containing a  
Description of Autotype, with Four Illustrations,  
showing notable Pictures appropriately framed, and  
designs of Artistic Mouldings. Free per post  
on application to

**THE AUTOTYPE COMPANY,**  
74, New Oxford Street, London, W.C.

---

# HEADACHES CURED.

**ESTABLISHED 1857.] BISHOP'S [GRANULAR  
EFFERVESCENT  
CITRATE OF CAFFEINE.**

This Salt has been most extensively used as a remedy for sick  
headache, and with such great success, that it is undoubtedly a  
specific. It relieves all disorders of nerve-function, and is at the same  
time most cooling and refreshing.

**The best known Remedy for Headache.**

An eminent Birmingham physician writes:—"I like the **EFFERVESCENT  
CITRATE OF CAFFEINE** prepared by Bishop very much. It is a par-  
ticularly valuable medicine as a morning restorative; and after brain ex-  
haustion, or where sedentary occupation has reduced the tone of the  
system, it may be taken with perfect safety and great advantage."

*The Lancet*:—"The excellence of Mr. Bishop's preparations is well  
known."

*British Medical Journal*:—"The name of Mr. Bishop is a sufficient  
guarantee to the profession that the article is skilfully prepared."

Note the name, **BISHOP**, on the Seal, and the  
registered Trade Mark on the Label. Price 2/6.

**ALFRED BISHOP & SONS,**

"Spence's Fields," 48, Spelman Street, London, E.

